

KEITH RICE-JONES LOOKING FORWARD WITH THE PAST

It's coming up to two years of retirement; that is from teaching. Somehow the work in the studio hasn't mushroomed as I thought it might. It's probably because now I'm only doing one job and not having to cram my studio work in to evenings and weekends. I think I may last longer.

Although last August I did manage a major show of new work, *Reliquaries: the precious contained* at the Gallery of BC Ceramics, it seemed in spite of everything else. We had three months down rebuilding our kiln including a new shed and hoist for loading the 80 lb industrial kiln shelves, a constant stream of visitors (perhaps it

was the millennium) and I had a broken hip. Much of my work hints at esoteric rituals with diverse cultural references but the new body of work I established last year focused on a particular ritual function - reliquaries, which are simply containers for relics. The relics could relate to the original medieval body parts of saints kept and revered as holy objects or on a more mundane level to objects holding a personal resonance of a special time or place.

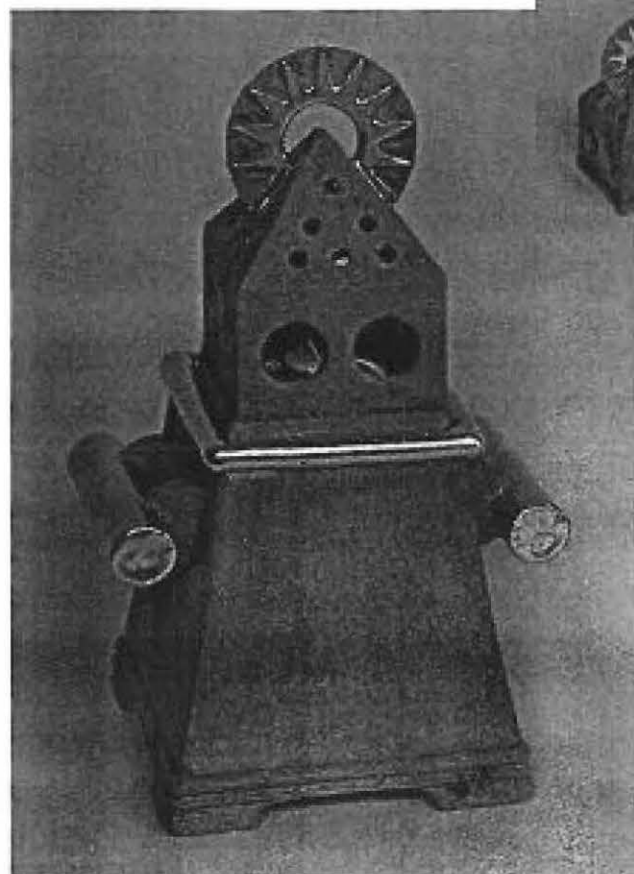
be in charge of the ritual of their physical passing and one such unusual request was in the exhibition. A flyer wants his remains in a ceramic glider to be dropped from a plane to smash and scatter his ashes across a mountainside. Meanwhile he enjoys a very personal piece of sculpture.

Less specific pieces are either more symbolic such as *Reliquary for the Last Salmon* or more generalized as in *Memory Vessels* that might contain objects of a highly charged personal significance. These objects might not be precious in the monetary sense, but the container emphasizes and celebrates the personal connection.

People who know my work would recognize familiar elements - the peaked forms, based on the geometry of the Cheops pyramid, and gold lustre contrasting with the bare clay and the painted sticks. I work mostly with quite stiff slabs to build my forms. The clay is either a grogged stoneware or grogged porcelain fired at cone 10, some in our new 60 cubic ft car kiln. Some of the pieces use word panels that are carved, cast paper clay.

Currently I'm working on commissions for two new reliquaries, a water feature for a new bookstore and another for a pair of fireplace columns. Unlike my usual work, this latter commission is more figurative. It is still architectural but I am capping the work with the heads of Anubis, the jackal headed Egyptian god, and Horus, the falcon headed god. It's interesting how sometimes a commission will generate a whole new starting point and direction.

See Looking page 4



Keith Rice-Jones
Celebration 2000
oxidized stoneware, gold lustre;
h: 40.6, w: 24.8, d: 20.3 cm
Photo: Ernest Neumann

Drawn by the inherent references of my work, several people have commissioned specific reliquaries. These range from a complex multiple container for the remains of some very special pets to a celebratory reliquary allowing ongoing generations of a family to include a deceased in the family and remember them on special occasions. Some people simply want to

New look, new name for the Newsletter

You may have noticed the newsletter has a decidedly crisper look this issue. After doing a little number crunching and seeing the last of our expensive photocopier contract, the Communications Committee investigated the viability of having the newsletter printed at a printing house. The result is that we can publish the newsletter more efficiently; we hope with better photo reproduction than we were able to do at the Guild office. The best part of all is that having it professionally done will actually be cheaper than publishing it with our own office resources. For all you numbers people, we print 400 copies of the newsletter per month. This run of 400 used to cost \$909.87 to produce in-house. Now it will cost \$646.83 per 400 copies.

The Printing House on 6th Avenue in Kitsilano will be our publisher. They currently do all our Gallery invitations. We approached The Printing House charitable office in Toronto about underwriting part of the costs. They were able to give us a \$250.00 voucher to use against publishing costs, so a *big thank you* to Janice O'Born at the Toronto office.

TABLE OF CONTENTS

Keith Rice-Jones	1
Directions for newsletter	2
Gallery Exhibition Schedule	2
Board list	2
Made of Clay, Spring	3
Jeremy Hatch	3
Canadian Craft Museum Ex.	4
Canadians in Mexico	5
Guild workshops and events	6
Call for Entry to Gallery	7
Techno Tip	8
Fraser Valley Guild Ex.	9
Attention/Empty Bowl	9
Office Position	10
Faculty Positions	10
Canada Council deadlines	10
Wanted	10
For Sale	10

Next Newsletter Deadline
Wednesday February 14

There is also a new name. As innovative and highly imaginative as the old name *Newsletter* was... the Communication Committee felt it was time for a change. Peter Hendrie, Letia Richardson's husband, came up with *BC Potter*, which we all felt identified the reader directly with the publication. We will start using the name with a new design in issues later this Spring. Meanwhile a volunteer designer is preparing a new template for the newsletter giving it an even better look.

All we need now is more of you out there to send in your written contributions to the *BC Potter* to fill out our content with stories from and about BC potters. Contact Letia Richardson at 922.3306 or <lrichard@sfu.ca> for information on how to get material into your newsletter.

Rachelle Chinnery

Chair, Communications Committee

GALLERY OF BC CERAMICS EXHIBITIONS

February

Jeremy Hatch

Industrial Facility

February 2 - 27

Opening: February 2

March

Water, Water Everywhere

Juried Members Show

March 2 - 27

Opening: March 2

April

Elaine Brewer-White

Animal Attraction

March 30 - May 1

Opening: March 30

May

Judy Weeden

Spirit of Fire

May 4 - 29

Opening: May 4

June

Junichi Tanaka

Larger Scale and Beyond

June 1 - 26

Opening: June 1

Jeremy Hatch continued from opposite page

The pots in *Industrial Facility* at the Gallery of BC Ceramics refer to a series that I started last year. For centuries, teapots have been used by artists and craftspeople as a means of expression. The rich history and diversity surrounding this single object is fascinating and motivated me to respond with my own contribution. Although my studio shelves are crowded with machine parts rescued from city scrap yards my work never directly replicates them. I use wheel thrown elements to build impossible inventions that mimic the hard-edged components from engines, spacecraft and architecture. The surface I choose is non-decorative and serves to reinforce the metallic qualities of the teapots. Each piece is static but suggests the potential for activity; I imagine them serenading us with the urban background noise of cars and industry that we have become immune to. Unlike most domestic objects in this Martha Stewart world, my pots do not offer an escape from the modernization and industrialization that surround us, rather they are a reflection of it.

Lastly I wanted to say that I leave for Japan very soon. I was invited to do a three month artist-in-residence at the Takumi Art Center in Gifu, starting in February. Funded by the Gifu government, it includes airfare, apartment, studio, materials, a gallery to show and sell my work and an opportunity to teach. I look forward to the challenge and adventure.

Jeremy Hatch

BOARD OF DIRECTORS

Ronna Ander	604.921.7576
Ron Feicht	604.921.6677
Ronda Green	604.921.9888
Maggi Kneer	604.929.3206
Rosemary Leavitt	604.939.3141
Dona Nabata	604.222.2927
Celia Rice-Jones	604.522.8803
Debra Sloan	604.736.3039
Jim Stamper	604.450.4602
Ron Vallis Past-President	604.325.0609

MADE OF CLAY

the eighth annual Spring show

May 4 - 6 at Performance Works, Granville Island

The next **Made of Clay** will be held, as in past years, at the Performance Works on Granville Island. This is a wonderful site that has served us well. This will be the eighth consecutive Spring show at this location. Of course, we continue to look for new ideas to enhance quality and to increase attendance. Following a meeting at Maggi Kneer's home on January 3, a publicity committee will be established to increase our exposure to the public; this is welcome news indeed, and should hopefully provide me with a much needed respite! By the time you receive this newsletter, a financial plan will have been presented for approval by the Board at its meeting on January 11.

The 2001 show will run from Friday, May 4 through to Sunday, May 6. This was the date suggested by the majority of respondents to our questionnaire at the 2000 Spring show. This year will feature even greater selection in the availability of rental spaces. We are reducing the number of 10' x 10' booths to only 7, and will feature 11 freestanding islands (5' x 5'), and 7 freestanding duplexes (10' x 5'). Booths will rent for \$450, islands for \$175 and duplexes for \$300. Participants may rent one half of a

duplex for \$150; they will be encouraged to work with their fellow partner in the remaining half to develop a cohesive display. We will not be using the 8' high drapery dividers as in previous shows; this change is by popular demand. As evidenced in our just concluded Christmas show, the absence of the rigid grid system creates a spaciousness that is both friendly and inviting; in other words, there are no hard to see spaces!

We hope that once again we will have our Raku demonstrations and sale at the Ocean Place site on the Island, and will use this as an opportunity to promote the show. We will also request permission to move our throwing demonstrations from the Performance Works site to a more prominent location either within the market itself or immediately adjacent.

An application form is included in this newsletter and should be completed as soon as possible. Space will be assigned on Monday, February 19 on an *as received* basis with the earliest date mark receiving priority of allocation. Please include your cheque(s) in the correct amount payable to: Potters Guild of British Columbia, 1359

Cartwright Street, Vancouver, BC V6H 3R7. If you require more information please phone me at 604.921.6677.

Only a brief word on our latest show, **Made of Clay at Christmas**, at the Roundhouse near downtown Vancouver. I found the Exhibition Hall to be a very exciting venue. It was well lit, spacious, and easily accessible within the complex. Underground parking was available both on site, and in several neighbouring buildings. The majority of respondents to our questionnaire were favourably impressed. Attendance, although still not as great as we would like, increased by more than 10% from the previous show. I think that with additional focus on promotion, this is capable of being a premier arts event in Vancouver. The demonstrations by Mrs. Yukawa of the Sogetsu School of Ikebana were very popular and added an important highlight! I, for one, certainly hope that is repeated at our next Christmas show.

Ron Feicht Show Chair
604.921.6677

Look for the application form in this newsletter. Please reply ASAP for the best location.

See potluck dinner/promotion meeting page 6.

JEREMY HATCH

Industrial Facility

Opening Friday February 2, 18:00 - 20:00. Continues to February 27

Gallery of BC Ceramics



Jeremy Hatch *Industrial teapot* 2000, porcelain wheel thrown, bronze glaze, cone 6; h 19.0, w 15.0, d 25.0 cm. Photo : Ying Yuch Chuang

I recently arrived home after an inspiring and rigorous semester as a special student at the Nova Scotia College of Art and Design in Halifax. While there, I focused on developing two seemingly disparate bodies of work to bring back to Vancouver. In January I displayed several large plates in *Marrow*, a two person show with Mike Haller, at Dynamo Art Gallery, Vancouver. This series combines everyday ceramic forms with the anonymous imperfections of the urban landscape in an attempt to explore the notion of failure. My goal was to monumentalize the common dinner plate, remove it from the domestic sphere and situate it within the gallery context. Embedded in the surface of these plates are negative impressions of cracks that I cast from the city streets. I see broken windows and fissures in the sidewalks as the unseen and accepted imperfections of everyday public life. By making the empty space within these cracks tangible, hidden secrets are exhumed and put back on public display.

please see Jeremy Hatch on opposite page

ELINA SORAINEN and BRITA FLANDER at the CANADIAN CRAFT MUSEUM

The sisters of silica arts, clay and glass, came together with Finish ceramist Elina Sorainen and glass artist Brita Flander in the recent show at the Canadian Craft Museum. The exhibition consisted of Elina's wood-fired horse sculptures and functional ware, and Brita's almost liquid glass sculptures.

Elina's work is wood-fired in a three-chamber noborigama. The only surface embellishment to her pots is nerikomi in the clay body itself. The pieces in the show ranged from wine goblets and platters to sculptural horse torsos set upon oblong cylindrical bases. The one unifying element in her work was the range of firing results using the same clay body in the same firing process. One of the horses was cinder black while another was iridescent ochre. The grouping of goblets showed a palette of ash encrusted variations from green to blue to black. These pots were visually rich and heavy. They had unquestionable earth and fire origins, and were a striking contrast to Brita Flander's glass.



Elina Sorainen *Taru* 1996
horse sculpture, nerikomi stoneware, natural ash glaze; height: 50.0 cm.
Photo: Tuomo-Juhani Vuorenmaa

This show really gave us a sense of the polar opposite yet complimentary nature of clay and glass. Set across from Elina's dark earthenware was the luminescent almost plasma-like glass sculptures. The pieces were lit and being glass, of course,

they glowed from within. Initially the work of the two artists appeared so far apart that they didn't seem to suit being shown together. But looking at the exhibition as a whole, it was a terrific contrast of above and below; glass, light and sky versus clay, darkness and earth.

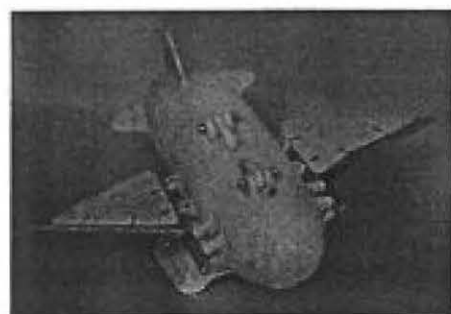
The work of both women though, was constrained by the physical limitations of the upper gallery of the Craft Museum. Elina's horses needed to be walked around but were contained in showcases; and her goblets begged to be picked up. There's the essential difference - glass asks you to stay back, not to touch, but the clay beckons you close.

Rachelle Chinnery

Exhibition dates: January 7-28

LOOKING FORWARD WITH THE PAST

continued from page 1



These gods of the dead not only connect thematically with the reliquaries but have also been the focus for finally getting down to experimenting with a long planned whole new scumbled surface palette using slips and oxides.

Meanwhile, the Burnaby Millennium Mural project has moved on with touch-up epoxy repairs, sorting and numbering for position, and photo documentation of each face. A minor blip occurred when three unfired sections were found in the Ceperley Gallery vault. These were couriered to Sumas to catch a firing, which was unfor-

tunately cancelled because of the high price of natural gas. Now the Sumas operation is on hold indefinitely; so I am making a monster garden pot from the left over Sumas clay in order to fill the rest of my kiln for a special firing. I'm hoping the sculpture poles will be installed before the middle of March so I can take photographs to Kushiro, Burnaby's sister city in Hokkaido, on our trip to Japan at the end of March.

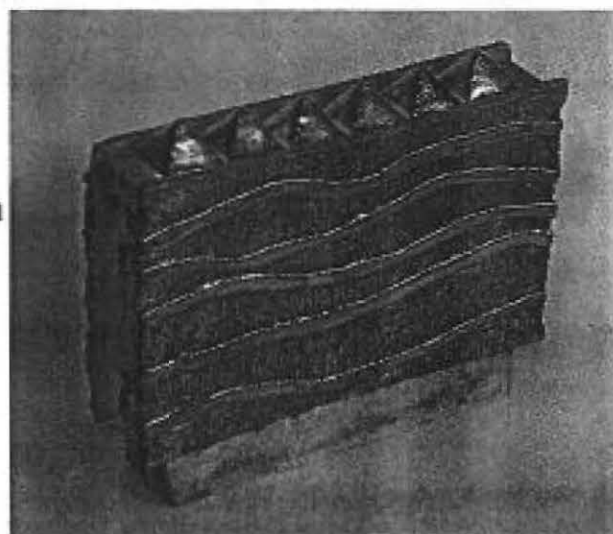
This time in Japan we will be working with Yasuo Terada in his Seto studio. He, Celia and I will create works for an exhibition in May. This will be a link with the past both with the traditions of Japan and the fact that the kiln we will be using is a rebuilt traditional 13 chamber O-gama. Who knows what my work will look like by this time next year!

Keith Rice-Jones
Wildrice Studio

Left: Keith Rice-Jones
Bob's Last Flight 2000
oxidized porcelain paper clay, gold lustre, acrylic painted sticks
h: 30.5, w: 40.6, d: 53.2 cm

Right: Keith Rice-Jones
Ribbons of Life
oxidized stoneware, bright gold and white gold lustre
h: 27.3, w: 33.0, d: 7.6 cm

Photo Credit: Ernest Neumann



CANADIANS IN MEXICO

by Shirley Rimer

Intercultural exchanges awaken the mind and open the senses to a world of sights, sounds and tastes previously not experienced. With these things in mind, I flew out of Canada to join nine other Canadian ceramists and ten Mexican ceramists in Puebla, Mexico, for a residency and intercultural exchange. The unique feature of this particular residency was place. The twenty ceramists were invited to work alongside the Uriarte Talavera artisans, to collaborate with the factory workers and experience a tradition that spans nearly five centuries.

There are several theories as to the origin of the name Talavera. It is part of history that Puebla became the centre for Talavera tiles and pottery, and that its influence is seen in the decorative pottery and tiles throughout Mexico. The cobalt decoration found on much of this work would have to be considered one of the outstanding features brought to Puebla, although the use of the blue in Talavera ware is deeper and heavier, almost a relief or texture on the surface.

Talavera pottery, no matter its influences, is functional and beautiful. In an article in the *Artes de Mexico*, Octavio Paz says, "The handmade object satisfies a need no less imperative than hunger and thirst: the need to take delight in the things we see and touch, whatever their everyday uses." Talavera pottery proudly displayed in my dining room satisfies that need and proves the point without a doubt. It also takes me back to five weeks in Puebla that I'm sure will have an impact on me for a lifetime.

The Banff Center and FONCA (Fondo Nacional para la Cultura y las Artes) organized the residency in Mexico City. Our introduction to one another consisted of a very short slide presentation. It became immediately apparent that the artists involved could be categorized as contemporary; individual works varied as much as the individuals involved.

The challenge for all of us was to infuse aspects of a 400 year old tradition into our unique pieces. An introductory tour of the factory processes proved that the individual artisans in this large, yet personable environment were highly trained and proud of the quality and great expertise they

exhibited. We set up our studio spaces in an old abandoned building adjoining the factory and two of the factory workers, Antonio and Fernando, were sequestered to be at our beck and call. We couldn't have done it without them; especially them, as well as countless others who worked with us to create work that reflected our individual self-expression but strongly reflected the influences around us.

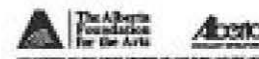
Clay was brought in, tables set up, and we began the journey. Energy levels were high and for me there was a real joy in working alongside nineteen artists who proved to be dedicated, hardworking, talented and fun loving. Frustrations with limitations of clay and the language barrier were overshadowed by a comradeship and growing affection for one another. Bonds with the factory workers were strengthened, as they became more integral in the final outcome of the experience.

An interesting part of the experience was the difficulty I found in accepting many of the collaborative aspects of the program. Would my work really be mine if another artist puts the marks on its surface? Don't we all aspire to reach a point where we conceive of the ideas and others do the labour? To me the joy has always been in the tactile and sensual qualities of the material and the spontaneous way in which I approach it. I have not resolved the questions but do know that the help I received from the Talavera artisans was a huge part of any successes I achieved.

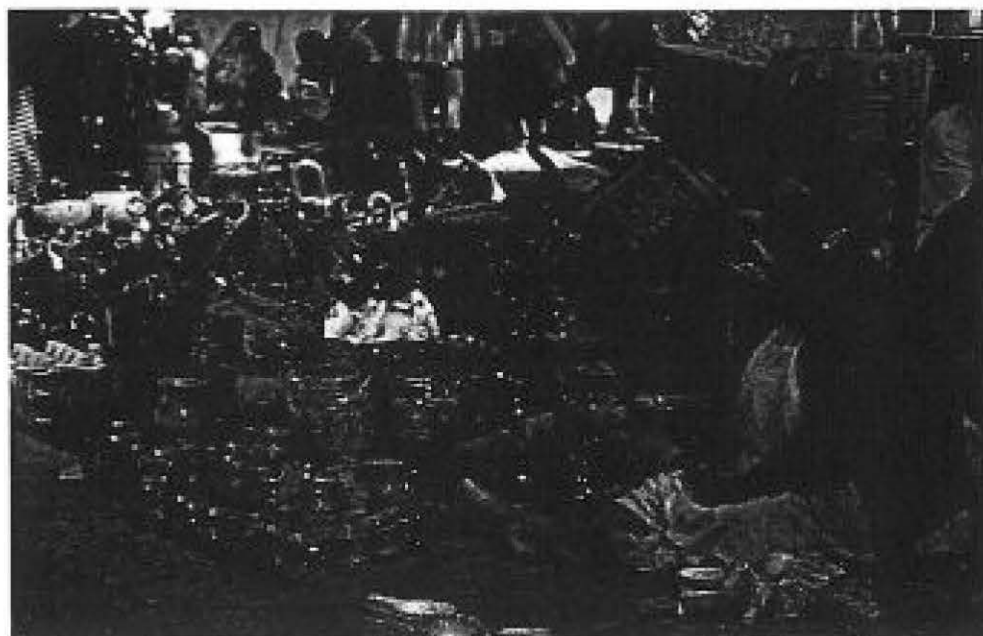
This experience was made especially unique in that it took place in a country with a fascinating history and landscape. The festival we attended in Tlaxcala with the brightly colored costumes and folk dancing; the convent in Huejotzingo with the shadows of sensitive and ethereal paintings on the walls; and the passageways through the underground pyramid in Chalula, all blend to remind me of the mystery, beauty and history of Mexico. The children with their beautiful skin and deep, dark eyes; the cuisine that is like no other, with tastes and smells that delight the palate; and a feeling of a more simple and somehow more manageable lifestyle, are some of the memories I have. Mexico and its people have warmed their way into my heart. I plan to return again and again, but I know that this unique experience, in this amazing country, will be difficult to equal and can never be repeated.

Artists participating in this exchange included, from Canada: Ed Bamiling, Katrina Chaytor, Charley Farrero, Les Manning, Sally Michener, Frederike Rahn, Shirley Rimer, Rebecca Robbins, Linda Stanier, and Jeff Stewart; and from Mexico: Javier del Cueto, Roman Garza, Rosario Guillermo, Carmen Lang, Adriana Margain, Rosa Maria de Poo, Maribel Potela, Juan Sandoval, Katrin Schikora, and Adan Paredes Vera.

This is the second article about pottery experiences in Mexico by Shirley, *Works In Clay*, Red Deer, AB.



Market in Tlaxcala



GUILD WORKSHOPS AND SOCIAL EVENTS

FEBRUARY

Bruce Cochrane

Lecture and Workshop

Don't miss this exciting workshop. We have a few spaces left!

Slide Lecture: Friday February 16 at 19:00
Emily Carr Institute of Art and Design
Rm 328, Granville Island. \$5 at the door
Workshop: Saturday, Feb. 17/Sunday,
Feb 18, 10:00-16:00, Shadbolt Centre for
the Arts/Studio Theatre, 6450 Deer Lake
Avenue in Deer Lake Park, Burnaby

We were all disappointed when Bruce Cochrane was unable to be at the **Clay Symposium** last March, but now we have something to look forward to. Bruce will be coming to Vancouver this February for a two day workshop and demonstration at the Shadbolt Centre, preceded by a slide presentation on the Friday evening at Emily Carr Institute of Art and Design. Bruce teaches at Sheridan College in Ontario and is renowned for his expressive and complex utilitarian forms made in earthenware or porcelain, wheel thrown, altered and assembled. He will be throwing a variety of his complex forms on Saturday and showing slides of his work. On Sunday he will be assembling his forms and showing work of other Ontario potters. **Ceramic Art & Perception** recently published a great article on Bruce.

Fee: After January 15: \$80.25 (\$64.20 for students). Fees include GST. No refunds after January 15. Please register at the Shadbolt Centre by mail or in person. Make cheques payable to the City of Burnaby and clearly mark on the cheque "Bruce Cochrane workshop." Mail to Shadbolt Centre, 6450 Deer Lake Avenue, Burnaby, V5G 2J3. Information: 604.291.6864

Made of Clay Working Committee *Potluck dinner*

Thursday February 8 18:00

We had a lively meeting at Maggi's in January and welcome anyone interested in working on the Spring Made of Clay show to a potluck dinner. Maggi's place: 4125 Fairway Place, North Vancouver. If you are coming, please call 604.929.3206 or <maggikneer@telus.net>

MARCH

How do they do that?

Wednesday March 14, 19:30

at Parkgate Community Centre, Pottery Studio, 3625 Banff Court, North Vancouver, just off the Mount Seymour Parkway by the Parkgate Shopping Centre.

This month we will be featuring lids and feet, continuing from our January theme of knobs and handles.

Electric kiln ash glazing and throwing workshop

with Carol-Ann Michaelson
from the Glen Williams Mill Creative Arts Studio, Ontario.

Sunday April 8 10:00 - 17:00

at Parkgate Community Centre, Pottery Studio, North Vancouver

Carol-Ann works with cone 8 ash glazes in an electric kiln and dispels the myth that good ash glazes can only be found on gas or wood-fired work. She is a graduate of Sheridan College, and makes forms both functional and playful, thrown and altered, slabbed and manipulated. She makes a living from her work, using commercial porcelain with blended sprayed on glazes using a variety of ashes from selected trees to everyday fireplace ash.

For more information, read the article on *Making pots at Glen Williams Mill* in the winter no. 115 issue of **Contact** magazine.

Cost: \$35 to Guild members and students, \$40 for non-members.

Registration: send cheque made out to Potters Guild of BC; clearly mark envelope 'Carol-Ann Michaelson workshop'.

Salt firing and making forms appropriate for salt firing

**Hands on workshop
with Micki Schloessingk.**

Tuesday June 12 to Friday June 15
daily from 10:00 to 17:00

at Capilano College, Pottery studio

Micki is an internationally renowned British potter, working in South Wales. She makes salt wood-fired tableware, shown in galleries throughout the world. She describes her work as *pots with soul* and has perfected her forms for wood and salt firing. She enjoys the limits that making tableware and functional ware imposes, and works with a few slips, keeping decoration to a minimum. Her criteria are pots that work, feel easy in the hands, are strong in form and lively, quiet when holding food yet bold enough to be enjoyed for themselves. More of her work can be enjoyed on her web site: mickisaltglaze.co.uk

The four day course will start with glazing and salt firing bisque pots made from a cone 10 light clay. Each student will have approximately 2 cu ft. of kiln space. Following days will be spent in discussion of forms suitable for salt fire, slide showing and making of thrown or handbuilt pots. On day four, the kiln will be unpacked and pots examined and discussed.

Space limited to 10 students; early registration recommended. Send cheque for \$265 made out to the Potters Guild of BC, marked 'Micki Schloessingk workshop'.

MORE INFORMATION

For more information about the events listed: contact Maggi Kneer <maggikneer@telus.net> 604.929.3206 or Jim Stamper 604.450.4602. Only for the Bruce Cochrane workshop, contact the Shadbolt Centre for the Arts for more info on his workshop, 604.291.6864.

REGISTRATION

In all events, space is limited. Please phone to reserve.

Write cheques for workshops, except the Bruce Cochrane, to the Potters Guild of BC and mail or deliver to the Guild Office above the Gallery of BC Ceramics on Granville Island. Please clearly mark both the cheque and envelope with the name of the workshop.

GALLERY OF BC CERAMICS

Upcoming Jury

The Gallery holds the bi-annual jury of work on Saturday, March 31. All members are entitled and invited to submit.

Statement of intent and guidelines

The Gallery of BC Ceramics serves as a public profile for the Potters Guild of BC to advance knowledge of ceramics. The Gallery is a showcase that informs and educates the public about the high standards and diversity of our artisans. Membership in the Guild is necessary for those whose work is shown in the Gallery. Revenues from sales and membership dues are used to finance other Guild educational initiatives. The Gallery operates under the policy direction of the Board of Directors of the Potters Guild of BC. The Gallery Manager and staff are responsible for implementing policy on a daily basis.

Jury submissions should include

1. Six pieces of work showing the range of work intended for sale in the gallery;
2. Typewritten biography and a statement about the artist and the artist's work;

3. Typed and numbered list of works with retail prices;
4. Typed information about work;
5. Non-refundable jurying fee: \$26.75

Jury Criteria

The jury looks for work that shows a strong sense of personal style and direction. The jury also looks for a cohesive submission where individual pieces work well together as a whole, are of the same body of work, and can be grouped together for display purposes. The work must be technically competent. Good design and consistent quality over all pieces submitted are also considered.

The Jury

The jury, appointed by the Board of Directors, consists of two members of the Board and one member at large. The jury reports decisions to the Board and applicants are advised of results within three weeks. Jury members hold office for one year. The Gallery Manager chairs the jury as a non-voting member.

Water, Water Everywhere

March 2-27, opening March 2

All members are invited to submit pieces for jury on Tuesday, February 27.

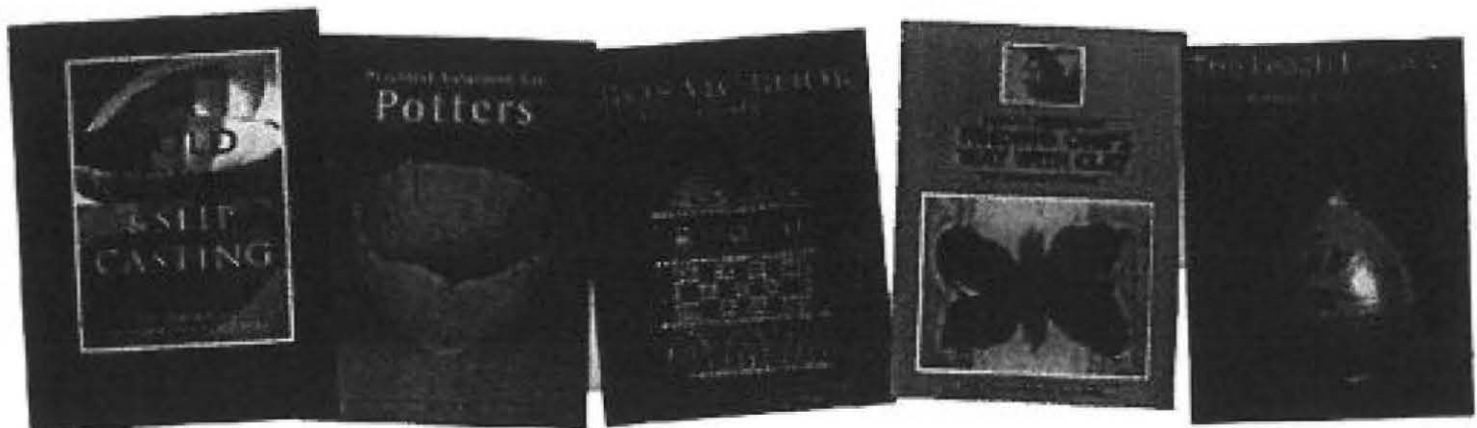
Please submit proposals by February 24. Include:

- curriculum vitae
- an artist statement, detailing the relationship of water to work
- the piece being submitted (maximum: 3)
- the retail price of each work
- contact phone number

Accepted work will be held at the Gallery for the opening; all others available for pick up on Wednesday, February 28.

For more information, please contact Kimcha Rajkumar at the Gallery, 604.669.5645, or via email Kimcha@bcpguild.intouch.bc.ca.

Books! Books! Books!



We've got dozens of new books, and more arriving daily. Come and check them out!

9548 - 192nd Street,
Surrey, B.C.
V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247

Greenbarn
Potters Supply Ltd.

Monday - Friday 9-5
Saturdays 9-1
Closed long weekends
e-mail:
greenbarn@telus.net

TECHNO TIP: VARIEGATING GLAZES

by Tony Hansen, Plainsman Clays Ltd

While industry avoids so-called 'reactive glazes' (for consistency problems) potters avoid the 'porcelain sink' look and constantly seek ways to get glazes with surface variations in colour and texture. Here are some ideas on how to give drab glazes an exciting variegated or mottled surface.

Highlighting: Employ 'highlights' of the same colour but in a different shade. For example, varying the thickness of a translucent (partly opacified) coloured glaze will vary the intensity of colour (especially where it thins on the edges of sharp contours). Variation can be achieved by pouring, double dipping, brushing, waxing, and incising techniques.

Physical means: Create variegation by splatter-spraying or sponge-stippling a second layer of glaze with a contrasting colour or shade (or the same colour in a more matte or glossier version). A trigger or pump operated garden sprayer works well for this. Use a fluid glaze over a more stable matte (where spots tend to 'feather' into the underlying layer) or vice-versa (where they tend to sit on top). While brightly coloured variegated glazes look great, subtle variations can be very effective. An example is a glossy blue speckle or pattern on a matte blue background.

Surface Crystal Growth: Very fluid glazes are a must in forming crystals on the surface during cooling (low alumina, high flux). TiO₂ materials like titanium dioxide and rutile seed crystal networks encourage their growth. A thin rutile wash applied to a glaze surface can act as a crystal growth catalyst. High calcium and boron encourages the formation of calcium-borate crystals, high zinc glazes also crystallize when they are fluid. The addition of up to 4% tin in such glazes can magnify the effect. Slow cooling greatly enhances crystal growth. Small amounts of lithium (e.g. 1%) can have a remarkable variegating effect on rutile glazes, especially when colourants like iron are present. Industry

calls crystal growth on glaze surfaces 'devitrification'.

Specking Agent: You can add a colouring oxide that contains particulate matter that speckles the glaze surface. Manganese granular, ilmenite, and granular rutile are examples but these materials are heavy and tend to settle in glazes that are too fluid. Ordinary iron oxide and cobalt oxide often produce small specks in unmilled glazes.

Multi-layering: Double layering of different glazes produces variegation well when the lower layer is more fluid and the upper, stiffer glaze tends to break into islands revealing rivu-

lets of the lower one. Be aware of the problems associated with double layer glazing (cracking and crawling during drying because either layer shrinks too much, is

applied too thick, or onto wet ware). Use glazes with lower or less plastic clay content for multi-layered work and check out www.ravenscragslip.com.

Phase Differences: The glass matrix in a fired glaze can separate during melting forming globules of different glass chemistry. These reflect light differently and thus variegate. 'Techies' look for chemistries that encourage phase separation.

Combinations: Use combinations of the above to variegate surfaces even more. The popular Floating Blue recipe is a good example. Its colour varies with thickness so it highlights irregularities in the surface. Phase separation in the translucent matrix makes the colour 'swirl' in patterns of blue. Titanium crystals in the matrix make it sparkle. The growth of calcium-borate crystals on the surface appears to float over a deep blue background.

Knowing the 'mechanism' of the variegation in your glazes is important to enhancing and controlling them, and it will get the admiration of people who see your work.



CALL FOR SUBMISSIONS GRANVILLE ISLAND PUBLIC MARKET ANNUAL CRAFT ADJUDICATION

Craftspeople interested in selling their work at Granville Island Public Market should submit four samples on

Sunday, February 18 9:00-17:00

1218 Cartwright Street on Granville Island, Vancouver, BC

Samples are judged in categories, depending upon items received.

Crafts NOT considered are clothing, crafts containing non-CSA approved electrical components, mass produced or manufactured items, kits or goods made from kits, imported goods and scented goods unless scent is enclosed.

There will be a \$15 cash registration fee per category entered.

Applicants will be setting up their own display.

For display criteria or other information please call
Market Coordinator 604.666.6477 option #4

FRASER VALLEY POTTERS GUILD MILLENNIAL SHOW

The Fraser Valley Potters Guild celebrated their 25th anniversary by mounting a show at the Fort Langley Centennial Museum and National Exhibition Centre from October 22 to November 12 last Fall. All past and present members were invited to exhibit one special piece and up to six mugs. The *mug wall* became the showpiece with an eclectic collection of 140 mugs displayed dramatically on one entire wall of the museum.

Over fifty members exhibited. Some former members now living outside the Vancouver area who exhibited included **Marlene Bowman, Sooke; Susan Hirst, Sidney; Jan Major, Whistler;** and former Guild presidents **Andrew Wong, Kamloops** and **Shona Reay, Nelson.**



The opening was well attended and a great opportunity to meet with old friends. Over the duration of the exhibition, visitors were invited to nominate a favorite piece and a *People's Choice Award* was subsequently presented to **Boo Bryson** for her sculpted dog "Ode".

Connie Glover

The Guild's next exhibition is at the temporary Maple Ridge Art Gallery, 22255 Dewdney Trunk Road. Opening Feb 4, 14:00-16:00 and continuing to March 1. Everyone is welcome. D'Arcy Margesson juries the exhibition on Friday Feb 2.

ATTENTION POTTERS

Come lend your talents to a worthy cause! The Burnaby Empty Bowls Committee is hosting a Bowl Throwing Competition on Saturday, March 24, 10:00-14:00, at the Shadbolt Centre for the Arts. Compete for fabulous prizes, including a two night stay at Yellow Point Lodge on Vancouver Island



(includes meals and ferry), or overnight at the Chateau Victoria or Vancouver's Wedgewood Hotel. We have space for 15 potters (each potter can bring 2-4 helpers, or have a couple of volunteers provided). The bowls produced will be bisqued and glazed by Shadbolt staff and decorated by Burnaby school children to be part of the fundraising gala event held April 26 to raise funds for programs addressing child poverty.

For registration and information, call Sherrard Bostwick 604.473.2363 by Monday February 5.



PLAINSMAN Clays Limited

Box 1266, Medicine Hat, Alta. T1A 7M9
Phone 403-527-8535 FAX 527-7508
Internet: <http://www.plainsmanclays.com>

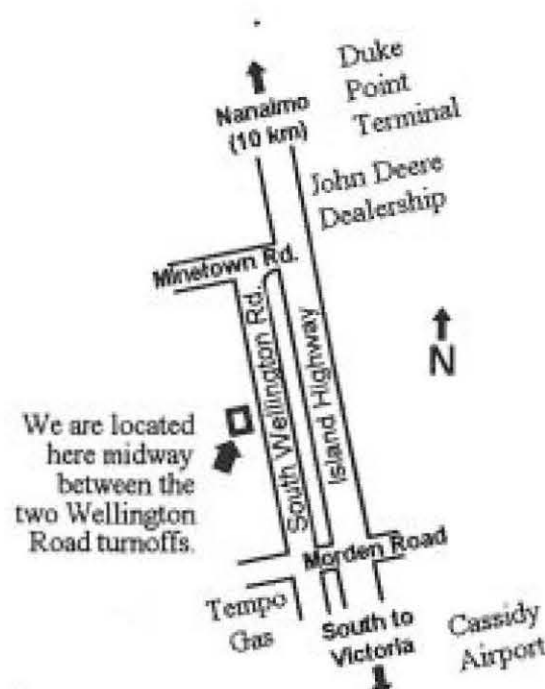
Vancouver Island Pottery Warehouse

Serving Vancouver Island and the surrounding islands.

See Scott Leaf at
#5, 2071 South Wellington Road
Nanaimo, BC V9X 1X7
Phone/FAX 250-716-9966

Suppliers of:
Complete line of pottery clays,
equipment and glaze materials.

Store Hours:
Tues-Fri 10:00am-5:00pm
Sat-10:00am-3:00pm



Michael Collins Wholesale

Potters' Accessories

Pâté and Butter Knives, Spoons, Pickle Forks, Pestles, Honey Dippers, Cane and Wire Handles, Oil Lamp Burners and Chimneys, Cheese Domes, Corks, Shaving Brushes, Soap Pumps, Lamp Parts, Fiberglass Wick, Plate Stands, Clock Movements and MUCH MORE!



PâtéKnives
Hand Turned Hardwood
Non-Toxic Oil Finish 4" long

Please call or write
for a **FREE CATALOGUE**

Michael Collins
13 Helen Ave., Kitchener,
Ontario, Canada N2P 2E7

(519) 653-2806

email

mc@michaelcollinspottery.com

MEMBERS NEWS

We were overwhelmed with material this month. Not everything could get in the ten pages. Members' news especially will be included in future newsletters. Thanks for your submissions; keep them coming.

OFFICE POSITION

The Potters Guild of BC, a not-for-profit society, needs a part-time office worker, two days a week, who is experienced with bookkeeping practices, computer literate and familiar with the PC program Business Visions. Applications, including resume, received to Wednesday, January 31, 2001. Send to: Potters Guild of BC, 1359 Cartwright Street, Vancouver, BC V6H 3R7 or email to Office Position <bcpguild@intouch.bc.ca> or fax to 604.669.5627.

CERAMICS FACULTY POSITIONS

Permanent Full-time in Ceramics and an eight month contract as Visiting Artist. Both begin September 2001 at Alberta College of Art and Design. Contact Human Resources, ACAD, 1407 14th Avenue NW, Calgary, Alberta, T2N 4R3; fax 403.289.6682 and see www.acad.ab.ca.

CANADA COUNCIL GRANTS

Jean A Chalmers Fund for Crafts due March 1. Project grants due April 15 and October 15. For details contact Canada Council for the Arts, 350 Albert St, PO Box 1047, Ottawa, Ont, K1P 5V8 or 1.800.263.5588 ext 5060 or direct 613.566.4414 ext 5060 or fax: 613.566.4390, <info@canadacouncil.ca>

IMPORTANT CHANGE

to www.bcpotters.com

Artists' listings are now available, with membership, for only \$10 per page. Contact Rachelle at <rachelle@smart.com>

WANTED

Supplies to build a gas kiln and an old kiln to use for raku. Contact: Madelin, William Street Clay Studio, Victoria <boxwood@inetex.com> or 250.370.7765

Vacuum and folding/stacking chairs for the Guild office, Vancouver. Call 604.669.5645 ext 2.

FOR SALE

KILN NEEDS HOME! 14 cu. ft. gas (LPG) fiber/brick kiln. Contact Tilley Thomas after Feb 15 604.681.3117 or <Tilleycan@netscape.net>

Motorized solid steel kick wheel similar in design to Brent Model J. Features include: large plastic splash pan, attached adjustable seat (for height and distance), 12" machined aluminum wheel head with pre-drilled and threaded holes for pins. The flywheel is 23.5" diameter and 3/4" solid steel; powered by a 1/3 hp foot pedal motor. Very good condition. Asking \$625. Mary Ulrich 604.590.1608 Surrey.

FOR RENT

Space in **shared pottery studio** at 5th and Yukon, Vancouver. Jennifer 604.733.1992

The Guild thanks The Printing House for its generous contribution to help produce the newsletter.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submit articles, letters and information by the second Wednesday of each month. Unclassified and articles may be edited for space needs.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65 +) or Student \$25 Family/Studio (max. 4 people) \$55 Group/Institution/Corporation \$80

Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com

Email: <bcpguild@intouch.bc.ca>



1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627